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It is the *tongues* of the captives that are likened to unruly jades and kicking colts and that are to be pulled out of the pastures (their mouths). The hedges which Techelles suggests should be broken, are evidently the teeth (*ἔρκος δδόντων*). The passage contains no allusion to *colt's teeth*=*milk teeth*, and no quibble, stupid or brilliant, on the age of the kings as mortal men or as coach-horses. It is the tongues that are coltish, not the kings.

Two or three of WAGNER's less important notes on the same play may here be commented on.

V. 2755 f.—WAGNER keeps the reading "Zansibar, the Westerne part of Affrike," regarding the error as MARLOWE's rather than the printer's (p. 205). But in vv. 4517-4530 the poet shows that he knew Zanzibar to be on the eastern coast of Africa.

V. 2769.—It is hard to see what purpose WAGNER's citations of "Eúrope" from SHAKSPERE serve in his note on this verse. The fact that SHAKSPERE said "Eúrope" (dissyllable) surely does not show that MARLOWE could say "Eúrōpa."

V. 3803.—WAGNER oddly enough asserts that "for" in the sense in which it is used in this verse ("Cloth'd with a pitchy cloud for being seene") does not occur in SHAKSPERE. SCHMIDT, 'Sh. Lex.' p. 437 b, quotes several examples, to which should be added "to trash for over-topping," "Tempest," i, 2, 81 (otherwise explained by SCHMIDT).

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SPENSER'S LOST WORK, 'THE ENGLISH POETE.'

As is well known, the existence of this work is thus brought to our notice in "E. K.'s" argument in the tenth "Ægloga" of "The Shepherd's Calendar"—

"In Cuddie is set out the perfecte patern of a Poete, which, finding no maintenance of his state and studies, complaineth of the contempte of Poetrie, and the causes thereof: Specially hauing bene in all ages, and even amongst the most barbarous, always of singular accompt and honor, and being indeede so worthy and commendable an arte; or rather no arte, but a diuine gift and heauenly instinct not to bee gotten by labour and learning, but

adorned with both: and poured into the witte by a certain 'Ερθονδίασμός and celestial inspiration, as the Author herof els where at large discourseth in his booke called the English Poete, which booke being lately come into my hands, I mynde also by Gods grace, vpon further aduiseiment, to publish."

It is unlikely that "E. K." ever fulfilled this purpose; if he did, all traces of the work have perished except his own statement, unless it be the allusion to an 'Arte of Poetry' in "An Epitaphe vpon Poet Spencer" by NICHOLAS BRETON, in his 'Melancholike Humours in Verse of Diverse Natures' . . . London printed by Richard Bradocke 1600.² It is of this expression, which has been contorted into an allusion to 'The English Poete,' that I wish to speak. The third and fourth stanzas of BRETON's epitaph run as follows:

"Fairy Queene shew fairest Queene
How her faire in thee is seene:
Sheepheards Calendar set downe,
How to figure forth a clowne:
As for Mother *Hubberts* Tale,
Cracke the nut, and take the shale:
And for other workes of worth,
(All too good to wander forth,)
Grieue that ever you were wrot
And your author be forgot.

"Farewell Arte of Poetry,
Scorning idle foolery:
Farewell true conceited Reason
Where was neuer thought of treason:
Farewell Judgement, with inuention
To describe a hearts intention:
Farewell Wit, whose sound and sense
Shew a poets excellence.
Farewell, all in one together
And with *Spencers* garland, wither."

COLLIER, after stating that he subjoins the epitaph "not merely because it has never been reprinted in connection with any biography of SPENSER, but because it attributes to him a work, now lost, on the 'Art of Poetry,' which elsewhere has received the title of 'The English Poet,'" adds these words in expla-

¹ 'Works of Spenser,' ed. COLLIER, i, p. 114; or ed. GROSART. WEBBE mentions the existence of 'The English Poete' in 1586, but only on the authority of "E. K."; see WEBBE's 'A Discourse of English Poetrie,' ed. ARBER, p. 23.

² Works of Breton, "Chertsey Worthies Library," ed. GROSART i, 'Melancholike Humours,' see title p. 1, and the Epitaph p. 15.

³ The capitals and italics are those of Dr. GROSART's edition, who professes to give us the reading of the first edition of 'Melancholike Humours.'

nation of his interpretation:—"Here the words 'Art of Poetry,' coming as they do immediately after the enumeration of other productions by SPENSER, must, we apprehend, refer to his lost critical essay called *The English Poet*, which some persons have confounded with PUTTENHAM's 'Arte of English Poesie,' printed in 1589. . . . SPENSER's was an entirely different production: it was one of his 'works of worth' which were 'all too good to wander forth.'"⁴ COLLIER quotes the epitaph in full and carefully italicizes the words: *Fairy Queene, Sheepeheards Calendar, Mother Hubberts tale* and *Arte of Poetry*. He is followed by Dr. GROSART in his sumptuous edition of SPENSER (to mention only the poet's latest editor)s; nay, so certain is that enthusiastic and indefatigable investigator in the matter, that he exclaims: "Surely it [*i. e.* 'The English Poet'] must one day be recovered, since it seems to have been *well known in 1600*."⁶ The italics are mine.

Now let us see what this condition of being "*well known in 1600*" depends upon. Dr. GROSART makes no pretence of any further evidence than BRETON's "allusion" quoted above. If the juxtaposition of these titles—*Fairy Queene, Sheepeheards Calendar*, etc.—in a previous stanza is worth anything, the closer position of expressions in the same grammatical construction and in the same stanza is certainly worth far more. If SPENSER did write an 'Arte of Poetry,' he scarcely wrote books entitled: 'true conceited Reason,' 'Judgement with inuention,' 'Wit, whose sound, etc.,' or compiled them "all in one together" under such a title. We may regret the overthrow of a pretty theory; but BRETON certainly did not allude, however remotely, to any work on the subject of Poetics by EDMUND SPENSER in the passage quoted above.

I heartily join in the universal expression of regret that a work on such a subject and from the hand of a man so eminently qualified to speak, should have been suffered to perish unpublished. In the recent words of Dr.

⁴ Works of Spenser, ed. COLLIER, i, pp. cxlvii and cxlviii.

⁵ Works of Spenser, ed. GROSART; "Early and Lost Poems," i, p. 99.

⁶ Works of Nicholas Breton, "Chertsey Worthies Library", ed. GROSART i, 'Melancholike Humours' p. 16, note.

SCHIPPER:—"Spenser, der um die englische Dichtkunst als Schöpfer neuer, schöner Vers- und Strophenbildungen, namentlich der Spenserstanze und einer neuen Variation im Bau des englischen Sonetts, sich so grosse Verdienste erworben hat, war gewiss der Mann, eine vortreffliche Abhandlung über diesen Gegenstand zu schreiben."⁷ I may add that Dr. GROSART's suggestion, though no more than a conjecture, is not without interest here:—"If not bodily, yet largely I like to think," he says, "that we have 'The English Poet' utilized at least in SIDNEY's 'Apology or Defense of Poetry.'"⁸ And again: "I may be wrong, but I have a *souffron* of suspicion that if SIR PHILIP SIDNEY had lived to have published his 'Defense of Poesie' himself, there would have been an acknowledgment of indebtedness to SPENSER in its composition. Is it utterly improbable. . . that SIR PHILIP should have incorporated or adapted 'The English Poet' of SPENSER in his 'Defense'? I trow not. Only thus can I understand its suppression when finished and ready for the press."⁹

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Economy of interpreting power is the prime requisite of a good style. The power saved in interpretation is a gain to be devoted to realizing the thought conveyed. We *realize* through the art-faculty, the imagination. It is this (creative) exercise of the imagination that gives the pleasure belonging to true art.

That the peculiar prerogative of art is to please and not to instruct is manifest from SCHILLER's *Spieltrieb* theory. The activity of the play-impulses in certain directions is sufficient to explain art in its range and office. The art-aspect of a theme is opposed, at every turn, to the utilitarian. The spirit of selfishness, which is the spirit of monopoly, is foreign to art. Didacticism has no place in the highest art.

⁷ 'Englische Metrik, Zweiter Theil: Neuenglische Metrik' p. 10. See also DRAKE, 'Sh. and his Times' (whence SCHIPPER derives his account of the Elizabethan Verse-Critics) i, p. 469.

⁸ Works of Spenser, ed. GROSART i, p. 99.

⁹ *ibid.*, Appendix, p. 453.